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CHURCH AND STATE IN THE MIDDLE AGES. By H. L. Smith. Oxford: Clarendon Press. 1913. Pp. 245.

Of these six lectures delivered in 1905 and now here printed, the most notable is No. III on Bishop Grosseteste and the unity of Christendom in the thirteenth century. The gist of this chapter is the intense conviction of the best minds of that day that on the connection with Rome depended the discipline, the independence, and the whole prospect of reform of the Church in England. How Innocent IV undermined this conviction, and how the "mire of Avignon" did the rest, is brought out by Professor Smith in other chapters.

A suggestive study for students of "the greatest of all human institutions,"—the Papacy. S. L. W.

THE SPIRITUAL DRAMA IN THE LIFE OF THACKERAY. By Nathaniel Wright Stephenson, Professor of History in the College of Charleston. New York: George H. Doran Co.

So significant is the argument of this book that we believe it must direct the trend of all future interpretation of the life and novels of Thackeray. The question with which it deals is that which has always presented so great a difficulty to critics,—how is the character of the author, one of the most kindly, gentle, and loving of men, to be reconciled with the character of the novels, which have seemed to offer a ruthlessly cynical and fatalistic view of life? Professor Stephenson is, we believe, the first to give an adequate and convincing solution of the problem.

He achieves his success through a complete understanding of Thackeray's character and development as a man, and of his mood and growth as an artist. Thus he traces the curve—so to speak—of Thackeray's progress from *Barry Lyndon* and *Vanity Fair* through *Henry Esmond* to *Philip* and *Denis Duval*. In the first the hero is moved inevitably towards a doom which he cannot avoid because his own nature cannot be reversed; we watch a spectacle of sin flaunting and triumphant, with Fate as overlord of all. In *Vanity Fair*, we have much the same world, though the author writes now in a major not a minor key, his buoyancy being the purely artistic one of a writer who has just come to the consciousness of his own splendid powers. In

*Henry Esmond* we detect a change ; the author begins to criticise his previous philosophy. In the *Newcomes* fatalism weakens and the power of fate seems less than that of man. In *Philip* we have at last a note of happiness, while "in *Denis Duval* the sense of fate is hardly felt and it is not even suggested that man is not the real victor over circumstance."

Such is—too briefly stated—the line of Professor Stephenson's argument. The book as a whole is inspired by so fine a sense of justice and embodies so delicate a feeling for art in literature that it is not only a brilliant piece of criticism but a delightful piece of reading.

G. T.

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HARPER'S BOOK FOR YOUNG NATURALISTS. By Alpheus Hyatt Verrill.  
New York: Harper & Brothers.

This is a "guide to collecting and preparing specimens, with descriptions of the life, habits, and haunts of birds, insects, plants, etc. . . . written for boys who are interested in out-of-doors life and out-of-doors work, and who are anxious to learn all they can of nature's wonders, animate and inanimate, and who collect or want to collect something of value and interest in an intelligent way. . . . The author believes that this book will prove of no little value as an aid in getting together nature-study collections for school use and in fostering and encouraging intelligent and systematic work of this sort among the pupils." The illustrations are all original and "many of the photographs are unique and show the subjects in their natural haunts and attitudes." Written by a naturalist of established reputation, the book is thoroughly reliable as to facts and methods, and its material is presented in untechnical language, so as to make the volume a valuable hand-book for the library of home or school.

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W. A. G.'S TALE. By Margaret Turnbull. Boston and New York: Houghton Mifflin Company.

"My name is William Ainsworth Gordon, and my initials are W. A. G. That's why Aunty May and I call this book 'W. A. G.'s Tale.' If it was about a dog it would be 'Tail Wags.' So it's true and a joke too." In such fashion does the little